

Repetition Repeats all other Repetitions

for 10 stringed Guitar and computer

Henrik Frisk 2006-07

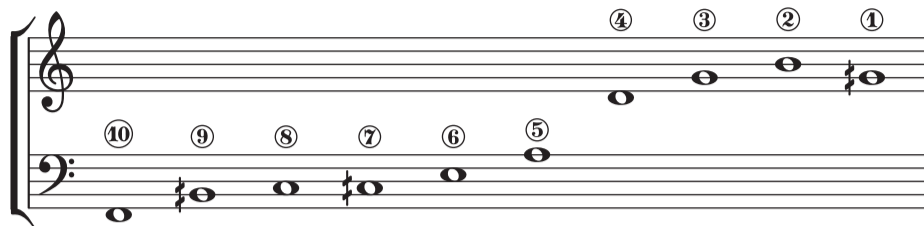
Premiered October 23, 2006
at the Musicacoustica festival 2006
at the Millenium Monument, Beijing, China
by Stefan Östersjö

Durata: 10'00"

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Notes to the score

Scordatura:



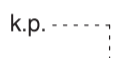
Symbols used:



Silently press and hold string with left hand at indicated pitch. An adjacent regular note indicates the (approximate) sounding pitch.



Pluck string on the left side of the left hand (between the left hand and the nut).



Koto pizzicato - performed like a Bartok pizz. but played on the string as close as possible to the point where the string is stopped by the left hand on the fretboard. The string should not hit the fretboard as it does in a Bartok pizz. The sound is resemblant of a Koto.



Lift the string with the right hand (index finger) nail and pluck it with the left hand (slide effect).



Above nut - pluck the string above the nut. The indicated pitch is only an approximation.



Trigger a sound file with a midi pedal. These triggers may also be performed by someone other than the guitarist.

Instructions for performance

The form of *Repetition Repeats all other Repetitions* is open. The sections are “modular” and may be combined in any way the performer sees fit. The only restriction is that the piece should begin with A1, played as written. After that, the performer is not even restricted to use entire sections as building blocks. The sections themselves may be broken down into smaller units.

The three materials (A, B, and C) have their own identity and the process of “building” the form should be one where the interactions (the dramaturgy) between the contrasting materials is considered. The three “motives” are telling the same story in three different ways so to speak. The identities are retained in the electronic material as well. The performer may wish, as was done in the version for the Viking Eggeling “Symphonie Diagonale”, to alter the guitar material/electronic material combinations too, though one must be careful not to distort the identities beyond recognition.

The first version performed by Stefan Östersjö had the following form:

A1|C4_(bar 17 & 18)|A3|C1|B2|B3|C1|C2|B1|C3|C4|C5|A2|C6|A4|C7|B4|C8|B5

Soundfiles, lengths and file names

<i>Sound file name</i>	<i>Score name</i>	<i>Length</i>
repeat-A1.aif	A-a.1	7"
repeat-A1.2.aif	A-a.2	14"
repeat-A2.aif	A-b	22"
repeat-A3.aif	A-c	18"
repeat-A4.aif	A-d	12"
repeat-A5.aif	A-e	17"
repeat-A6.aif	A-f	3"
repeat-A7.aif	A-g	9"
repeat-A8.aif	A-h	7"
repeat-A9.aif	A-i	8"
repeat-A10.aif	A-j	10"
repeat-A11.aif	A-k	8"
repeat-B1.aif	B-a	11"
repeat-B2.aif	B-b.1	18"
repeat-B2.1.aif	B-b.2	15"
repeat-B3.aif	B-c	18"
repeat-B4.aif	B-d	21"
repeat-B5.aif	B-e	49"
repeat-B6.aif	B-f	29"
repeat-B7.new.aif	B-g	52"
repeat-B8.aif	B-h	16"
repeat-B9.aif	B-i	18"
repeat-B10.aif	B-j	7"
repeat-B11.aif	B-k	9"
repeat-C1.aif	C-a	17"
repeat-C2.aif	C-b	24"
repeat-C3.aif	C-c	24"
repeat-C4.aif	C-d	27"
repeat-C5.aif	C-e	34"

English program note

This piece has been worked out in a close collaboration with the Swedish guitarist Stefan Östersjö for whom the piece is written. The very intention was to create a framework within which Östersjö could re-interpret the ideas behind the score in every performance. And in which every performance would contain all other performances. Its foundation is the interactions between the three musical characters that are sketched out in the score. It is precisely this interaction that Östersjö can alter according to the feedback he is getting from the computer part and according to his own likings. Repetition repeats all other repetitions is a work in progress and is a project that will continue to develop.

Swedish program note

Repetition Repeats all other Repetitions är komponerat till, och i nära samarbete med, gitarristen Stefan Östersjö. Avsikten var att utarbeta en struktur och ett material som Stefan skulle kunna omtolka och omarbета inför varje framförande. Styckets grund är dramaturgin och interaktionen mellan de tre musikaliska 'karaktärer' som är utmejslade i partituret och det är just denna dramaturgi som Stefan kan omforma inför varje framförande. Stycket är, per definition, ett 'work in progress' och bör fortsätta att utvecklas och hitta nya former.

Stycket har en nära relation till trion 'The Six Tones' som komponerades parallellt med 'Repetition...'. En tredjedel av materialet i gitarrstycket är transkriptioner av trioimprovisationer över en tidig skiss till 'Repetition...'. 'Repetition Repeats all other Repetitions' uruppfördes i Peking, Kina den 23 oktober, 2006. Stefan har därefter uppfört det i olika versioner i Palo Alto och Seattle i USA, i Birmingham, England och i Malmö.

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Henrik Frisk,
October 2006

A1

10-str. Guitar

Interaction

Computer

sndfile -> A-a.1

sndfile -> A-a.2

sndfile -> A-b

11/16

4/4

5/8

4/8

7/8

3/4

sul pont.

scratch

ord.

flaut.

a.n.

pre-bend

sndfile -> A-b

sndfile -> A-c

3/4

7/8

4/8

3/4

molto s.p.

ord.

L.H. tap

pre-bend

sndfile -> A-c

sndfile -> A-d

14 **B4**

mf
f
mp
f
ped
sndfile -> B-b.2 (contd.)
sndfile -> B-c

30 **A**

f
mp
ped
ped
sndfile -> A-l
sndfile -> B-g.1

5 **C2**

mf
ff
p
f
ped
sndfile -> C-c

B5

20

VII 8 pre-bend 7:8 rasq. 2 1 5:4 k.p. L.H. 5:4 5:4

sfz ff pp mf

(ped) (ped)

sndfile -> B-h sndfile -> B-j

C3

C4

26

7 3 7 9 8 11:12 7 9 8 6 8 6 9 4 6 9 1 11:12

tap 12:14 tap 11:12 rel. tap 11:12

pp mf

(ped)

C5

26

5:6 7:8 3:2 1 2 2 10

R.H.(p) 1 2 2

32

16 4 7 9 8 7 8 (R.H. tap) 7 8 p (tap) 3:2 3:2 3:2 5 6 7 8 9 10 5:7 4 5 5 4 6 9 7:8 4 5 11:12 L.H. tap - - ord. 11:12 L.H. tap - - ord.

p mf sfz mf ff

(ped) (ped)

sndfile -> B-k sndfile -> B-j

sndfile -> C-a sndfile -> C-d

C6

23 7/8 R.H. tap 6
6:7 L.H. tap 5
5/4 ord. 7 6
4/4 R.H. tap 6
11/16 (R.H. tap) ord. 6
16

(ped)

sndfile -> C-e

C7

29 11/16 R.H. tap 6 8 7 3/4 ord. 6 7
12:11 tap tap tap 8
4/4 tap 7 6 7 6
L.H. tap rel. tap 7:8 rel. tap tap tap
7/8 tap 8 6
4/4 tap 6 8 6 tap

(ped)

C8

35 4/4 ord. 6
7/8 ord. 5 7:8 4 5 6 7 8
3/4 tap 5 ord. 8 7
11/16 tap 6:7 rel. tap 11:12 tap
4/4 rel. tap 12:11 rel. tap

(ped)

sndfile -> B-g,2

41 4/4 5 6 5/4 5 6 4/4 a.n. 6 6

tap 7:8 rel. tap 4:5